

4-1-2006

Senior Recital: Dominick DiOrio, composition

Dominick DiOrio

Follow this and additional works at: https://digitalcommons.ithaca.edu/music_programs



Part of the [Music Commons](#)

Recommended Citation

DiOrio, Dominick, "Senior Recital: Dominick DiOrio, composition" (2006). *All Concert & Recital Programs*. 4916.
https://digitalcommons.ithaca.edu/music_programs/4916

This Program is brought to you for free and open access by the Concert & Recital Programs at Digital Commons @ IC. It has been accepted for inclusion in All Concert & Recital Programs by an authorized administrator of Digital Commons @ IC.

ITHACA COLLEGE

SCHOOL OF MUSIC

SENIOR RECITAL

Dominick DiOrio, composer

"Progression, Stasis, Transcendence"

Ford Hall
Saturday, April 1, 2006
1:00 p.m.

ITHACA

Progression, Stasis, Transcendence

Snapshots for Brass Quintet

February 2003

1. *Childhood*
2. *Adolescence*

Ithaca Brass

Frank G. Campos and D. Kim Dunnick, trumpets
Alex Shuhan, horn, and Hal Reynolds, trombone
with William Plenk, tuba

Remembering

January 2006

Omar Williams, flugelhorn
Joshua Oxford, piano

Opposing Forces*

May 2003

Cayenna Ponchione and Joshua Oxford, marimbas

A Burden Far Beyond What Soul Can Cry

October 2005

Tiffany Desmond, soprano; Jessica Gadani, mezzo-soprano
Andy McCullough, tenor; John Rozzoni, baritone
Nate Dominy, Joshua Oxford, Ernest Backus,
and Alan Dust, marimbas
Dominic Hartjes, conductor

INTERMISSION

Dance! - Suite for Clarinet and Piano*

December 2005

1. *Getting to know you...*
2. *Whispered Seduction*
3. *Gigue (Playful)*
4. *Counterpoint, dialogue, fussiness*
5. *Obnoxious Fears*
6. *Don't forget...*
7. *Epilogue (Song)*

Matthew Libera, clarinet
Mary Ann Miller, piano

O Captain! My Captain!
A Clear Midnight*
The Soul's Passing**
Say, On Sayers!
Trinity

September 2005
January 2006
January 2006
February 2006
June 2005

Recital Choir
Kristin Collom and Molly Mattingly, piano
Kathryn Beneke and Dominick DiOrio, conductors

- * premiere performance
- ** preview

Senior Recital presented in partial fulfillment for the degree
Bachelor of Music in Composition.

Dominick DiOrio is from the studios of Dana Wilson
and Gregory Woodward.

Progression, Stasis, Transcendence

How often do we rush through life, moving from one agenda item to the next? How often do we begrudgingly wash the dishes, hastily vacuum the living room, or even rush through our prayers before bed? What does it mean to really slow down, to be still, to appreciate the moment? Is there a way to enliven the everyday routine and make it a spiritual and transcendent experience?

The secret lies in being more and doing less. As a society, we must become aware of what we are being at every moment, instead of constantly focusing on what is to do or come. We are always preparing, always worrying, always wanting the next best, the more, the surplus, the super-sized. To be content, to be still, to be floating... these are the sensations that lead to spiritual fulfillment.

Our society is one of progress and achievement. We are expected to do more to succeed. It seems that the greater our work-ethic is, the greater our successes will be; but paradoxically, we are less content. Western Music as we have known it is built upon this progression: the sensation of reaching a destination after a long and often arduous development. I believe our society needs more stasis! More appreciation for what something is, rather than what it can be, will lead to greater happiness! This is the secret to spiritual transcendence and awareness of beauty! And it is nothing new. You can hear it in West-African drumming patterns, in folk music of China and even in the nursery rhymes we learned as children! As children, we were awed by whatever new sensation, feeling, smell, or touch we experienced. We loved every new sound, taste or idea!

I am going to borrow the words of Donna Schaper and call this awareness of transcendence through stillness the idea of Sabbath, the root of which means to separate (think of sabbatic semesters for professors - separating time to teach from time to study). When God said to keep holy the Sabbath day, He did not mean the often-stifling church services we experience now on Sundays. Sabbath was a time of separation from the business, the "work". In the Creation story of Judeo-Christian religions, God was hard at work for six days, and then He rested! Even this supreme-being needed time to appreciate the beauty of this world! What makes us think that we can work 24 hours a day, 7 days a week without this sense of Sabbath?

I invite you this afternoon to forget for a moment what your next appointment is or what your schedule says you have to do next. Sit and enjoy the music for what it is. The program this afternoon has been carefully constructed to emulate a life story - a birth, a growing, a blossoming, a touching of souls, a death, a remembrance, and a rebirth! The music is often poignant, painful, joyous, content, peaceful, resolved, playful, giddy, frustrated, and glorious! Live with this music, live with these emotions, and more than anything live with each other!

Dominick DiOrio

Recital Choir
Kristin Collom and Molly Mattingly, piano
Kathryn Beneke and Dominick DiOrio, conductors

Soprano I

Megan Armenio
Meg Boberg
Hilary Bucell
Carla Friend
Kristen Gobetz
Nicole Guberman
Laura Intravia
Anna Luisi
Kaitlin Shaw
Amy Suznovich

Soprano II

Cat Bennett
Katherine Bergmann
Tina Boosahda
Anne Byrne
LaToya Fulton
Stacey Kilton
Nicole Padden
Erin Winker

Alto I

Natalie Andreoli
Kristin Collom
Melissa Freedman
Molly Mattingly
Emma McCullough
Alexis Murphy-Egri
Alex Smith
Lara Supan
Melanie Wade

Alto II

Laura Caruthers
Kathryn Cooper
Katie Maslanka
Gina Randall
Adrienne Salopek
Amanda Schlenker
Naomi Williams

Tenor I

Brandon Coon
Jared Cowing
Ryan Delorme
Thom Furey
John Marnell
Chris Nickelson
Dan Prior

Tenor II

Benjamin Janes
Travis Knapp
Todd Laffer
Andrew Lawrence
Andrew Mattfeld
Hugo Moreno

Baritone

Jeff Bergman
Stephen Buck
Dewey Fleszar
Larry Komrower
Garry McLinn
Peter Morrison
Ben Russo

Bass

Spencer Blumenfeld
Mark Cicola
Ian Power
Michael Quinn
Stephen Pysnik
Michael Rosenberg
Adam Strube

The choir is comprised of music majors and non-music
majors from throughout Ithaca College.

About the Music

Snapshots for Brass Quintet was written at the request of "The Martini Project" a student quintet active in the Spring of 2003, made up of Jeremy Schlegel, Jesse Hazzard Watkins, Katie Curran, Robert Bruns, and Will Plenk. Written in four movements, the piece is meant to depict a growth process - from birth to development to maturity to fulfillment. Today, you will hear the first two movements, *Childhood* and *Adolescence* as openings to the program - the other two movements are not included for reasons of practicality and program functionality.

Remembering was written at the request of Omar Williams in the winter of 2006 and is dedicated to his good friend Kate Goldstein. The music evokes sounds of jazz and foiled against sounds of triumphant exaltation. However, it is almost as if the listener is hearing these things through water underneath a bathtub. The piece begins where it ends, cycling throughout itself.

Opposing Forces was written at the request of an incredible colleague, conductor, performer, and musician Cayenna Ponchione. In high school, I was enthusiastically recruited for the marching band having no idea what I was to play (I was taught piano from my mom starting at age 7). I showed up that summer, was handed two mallets, and began to learn to play marimba. This duet makes use of a quartal harmonic sound-world and is similar in many aspects to the only marimba solo I ever performed in public, Mitchell Peters' *Yellow After the Rain*.

A Burden Far Beyond What Soul Can Cry is written in response to an interdisciplinary project taken on by the Ithaca College Composition Studio. Ithaca College associate professor of writing Katharyn Howd Machan approached the students about the possibility of setting some of the poems from her *Redwing* poetry collection to music. The collection is unique in that each poem represents a different person from an upstate New York town around the turn of the 20th century.

This musical drama sets four of the poems, although not in a typical "one-after-the-other-song-cycle" way. The poems of Abigail and Byron Moss and Louisa and Samual Ward are all interrelated to one another. With the poet's permission, the poems have been chopped up and woven into a script, in and out of one another, to make this musical setting that much more effective. The text deals with issues of a homosexual affair between Byron and Samual, far before homosexuality was ever seen as somewhat of a natural variation. The characters are painted very imaginatively - notice the virginal imagery associated with Abigail, from pink colors, to flowers, to her Aunt Cherry. The text in this drama is an example of what can happen when people are forced to hide their sexual orientation, and the resulting pain and calamity that can occur for all involved. While these stories are sad and tragic in a Shakespearean sense, the motive behind my musical setting is one of an uplifting hope and acceptance for the future.

Dance! - Suite for Clarinet and Piano was written at the request of my good friend Matt Libera in December 2005 and is dedicated to Matt and his fiancée Becky. The work attempts to explore stages in a relationship between two people, including the incredible amount of history one can learn about the person in just such a short time. The paradox being, that this wealth of information only scratches the surface... pages upon pages and volumes upon volumes and more can be learned, shared, and experienced together. Musically, the suite never really stays in one world for more than a movement, and you will hear quotes from Bach, Orff, and suggestions of about everything in between! The suite is rounded out by a simple song, originally composed for my friend Leah Jones on her birthday three years ago. Matt, Becky, and I have all been blessed to enjoy Leah's friendship over the past four or more years, so the song written for her and her horn (though now for clarinet) is a fitting conclusion to the suite.

O Captain! My Captain! was written for the Young Men's Chorus of the Ithaca Children's Choir at the request of Dr. Janet Galván, artistic director, and Dr. Jennifer Haywood and Sean Conor Anderson, conductors, in October 2005. The composition

of this piece marks the beginning of my fascination and admiration of the poet Walt Whitman (indeed the next four pieces are all musical settings of his texts). I have left out some of the text in my setting of the poem, but the entirety of the text is reproduced here to give you an appropriate context. The text was omitted for dramatic and situational purposes - listen as you hear in each stanza a growing awareness of the Captain's condition, and finally an exultant praise that is answered by a *Dona Nobis Pacem* in Latin. Whitman was said to have written this poem in response to the death of Abraham Lincoln, who he saw as one of the greatest leaders in our nation's history.

A Clear Midnight is an SSAA setting of another Whitman poem, this one written for the Choraliers of the Ithaca Children's Choir at the request of Dr. Janet Galván, artistic director, and Dr. Verna Brummett, conductor, in January 2006. The text comes from *Leaves of Grass* (1900) and deals with issues of stillness and transcendence.

The Soul's Passing was written as an entry for the 2006 Yale Glee Club Second Annual Emerging Composers Competition. It combines two Walt Whitman texts: One is "A Clear Midnight" from *Leaves of Grass* (1900) as heard earlier and the other is "The Last Invocation."

Say On, Sayers! was written at the request of my fellow brothers of Phi Mu Alpha Sinfonia this past February and premiered by the Phi Mu Alpha and Sigma Alpha Iota fraternities at our joint recital. The text comes from a long epic poem excerpted from *Leaves of Grass* called "Carol of Words." I have chosen the sixteenth and final section for my musical setting. It deals with issues of being remembered for a legacy left behind, that our hard work as people is not in vain.

Trinity was written for my elective choral conducting recital in September 2005. The piece is all about the number three. It sets three movements from the Ordinary of the Mass, the Kyrie, Sanctus, and Agnus Dei. All of these movements are in three parts, so I have taken them and interwoven them so that you hear the first line of each, then the second line of each, and finally the third (noticing similarities to what I've done with the *Redwing* poems?). I enjoy seeing how different musics, different ideas, different times, different characters interrelate when juxtaposed with one another. The text is in Latin.

About the Poet

Katharyn Howd Machan is associate professor of writing at Ithaca College, and was named the first Poet Laureate of Tompkins County in 2002. Earning her Ph.D in performance studies from Northwestern University, she specializes in the areas of poetry, children's literature, performance, and women's studies. Katharyn Howd Machan has published more than 1,000 poems in numerous local, regional, national, and international magazines. Her work has also appeared in more than 50 anthologies and textbooks. Her *Redwing* collection is considered still a work in progress, as she continues to add characters to it even now.

About the Performers

Ithaca Brass is composed of trumpeters Frank G. Campos and D. Kim Dunnick, French horn player Alex Shuhan, trombonist Harold Reynolds, and tuba player David Unland. Established in 1966, Ithaca Brass has performed at regional, state, and national conferences of educators and professional music organizations throughout the United States. The ensemble has also given hundreds of performances at schools and colleges as well as for community concert series throughout the Northeast.

Ernest Backus is a junior Music Education and Performance (percussion) and Theory major from the studio of Gordon Stout. He is a member of various performing organizations including Ithacapella and the Fifes and Drums of Ithaca.

Kathryn Beneke is a senior vocal music education major. She is a member of the Ithaca College Choir and Madrigal Singers. Kathryn has studied conducting with Janet

Galván and voice with Kelly Samarzea, and serves as President of the Ithaca College ACDA Executive Board. Her plans after graduation include teaching for a few years before pursuing a Masters Degree in Choral Conducting.

Kristin Collom is a junior piano major from Appleton, Wisconsin. She is studying music education and Spanish. This semester, she is enjoying teaching second grade general music at an elementary school in downtown Ithaca.

Tiffany Desmond is a senior Performance and Education major in Patrice Pastore's studio. Recently she was a cast member in "The Merry Widow." She is currently student teaching in Syracuse.

Nate Dominy is a freshman percussion performance major at Ithaca College. He is studying with Gordon Stout.

Alan Dust is a senior Music Education major at Ithaca College. He is currently student teaching at Vestal High School in Vestal, NY. Next year he will pursue his graduate degree in Music Performance at either Ithaca, University of Wisconsin-Madison or at University of Michigan. He is a resident of Whitesboro, NY.

Jessica Gadani is a senior vocal performance major from Feura Bush, NY. At Ithaca College she has performed in the main stage productions of "The Consul" as the Mother, as well as "The Merry Widow" as Olga Kromow. She has also performed in numerous opera workshop productions, including "Dido and Aeneas" and "Dialogues of the Carmelites". Jessica is from the studio of David Parks.

Dominic Hartjes is a first year graduate student at Ithaca College in wind conducting with Stephen Peterson. He earned the Bachelor's degree in music education at St. Olaf College in Minnesota where he studied conducting with Dr. Timothy Mahr and Steven Amundson. Dominic co-conducted The St. Olaf Valhalla Band, a student-led ensemble which was founded in 1997 by James Patrick Miller and Jayce Ogren. Dominic is currently planning to teach at the high school level before pursuing further education in conducting or music education.

Matt Libera is a senior at Ithaca College, and studies clarinet with Michael Galván. He plans to enroll in graduate school next year for Clarinet Performance.

Molly Mattingly is a first-year undeclared piano major from the studio of Jennifer Hayghe. This is her first recital involvement at IC. Molly also accompanies individual students in the music school and IC Catholic Community Masses.

Andy McCullough is in the voice studio of David Parks. He is a senior Vocal Performance and Music Education major. He performed the role of *Camille* in the Ithaca College Opera Production of Lehar's, "The Merry Widow." Up and coming performances include a late April recital "Music of the Children". Venues for the recital will include the Ithaca Festival.

Mary Ann Miller is a local stay-at-home home-schooling mother of four. She has a master's degree in piano performance and is excited to be back on the 'accompanist's bench' in her free time.

Joshua Oxford is a Percussion Performance and Jazz Studies major. Currently on a leave of absence, Josh has been regularly accompanying at IC, saving up money to move out to Los Angeles over the summer and spend the next semester trying to make connections. He will be back to graduate in the Spring of 2007 and plans on returning to L.A. following graduation.

William Plenk was born and raised in the town of Lindenhurst, NY. For the past four years he has been studying tuba with Dave Unland at Ithaca College, and will be graduating this May with a BM in tuba performance. Next year, William will begin work on a MM, also in tuba performance at a school which is yet to be determined.

A native of Fairbanks, Alaska, **Cayenna Rosa Ponchione** received her masters degrees in orchestral conducting and percussion performance from Ithaca College. She is currently the music director of the Binghamton Community Orchestra, the Ithaca Community Orchestra, and Ithaca's annual "Pastorale in the Park" orchestra. An advocate of new music, she currently serves as director of Tabula Rasa: New music by Ithaca Composers and publishes her own compositions with Connecticut Hill Music Publishers.

John Rozzoni is a senior Vocal Performance major from the studio of Angus Godwin. He was seen most recently in "The Merry Widow." He plans to pursue a career in opera.

Omar Williams, a sophomore at Ithaca College, is a Trumpet Performance/Music Education major in the studio of Frank Gabriel Campos. He is a member of a number of ensembles/organizations including: IC Wind Ensemble, Wednesday Jazz Lab, Brass Choir, The In-and-Out Burger jazz quintet, and a Brother of Phi Mu Alpha Sinfonia.

Texts

The Poetry of Kathryn Howd Machan and Walt Whitman

A Burden Far Beyond What Soul Can Cry

ABIGAIL MOSS - We met at my Aunt Cherry's. She served pink champagne in crystal glasses, cakes cut round and iced with pink, swans of curving sweet meringue with hollows for sprays of candied violets. I wore my pretty three-blue gown, with roses at my waist. That Saturday! The sun made satin of everyone's hair and filled the breeze with ripened berries smell, and all the long lawn gleamed like carpet from a Chinese fairy tale. I was eighteen. When he appeared, Aunt Cherry nodded at him and whispered to me, "That's the one."

SAMUAL WARD - The first moment I spoke with him I knew: *My life will never be the same again.* Me a married man, my first child born just seven weeks before, a wife devoted to the bond we shared. *Why now, if ever?* my mind cried even as my blood ran hot to touch him. So assured, so free of care, that face as beautiful as any god's a sculptor's brought to light from stone. His eyes—it seemed my very breath was soon held fast in their bold gaze.

ABIGAIL - Oh, my heart nearly burst with pleasure! There he stood: wide shoulders in a lovely coat, trim waist, long legs, new boots polished dark, a way of looking round at everyone as though he were a kind and loving king. When we were introduced he tipped his hat, and I could feel his eyes take in my face and gown and give them back to me like prizes he would share. His voice...

SAMUAL (concurrently) - *What does he want from me?* I asked at first and, lying, told myself *Friendship, talk of good books, perhaps companionship for meals sometimes, someone to welcome confidences.* *Loneliness moves him to me,* I said. So we began to meet more frequently—I in control, I thought, dispensing time in charity (I made myself believe that!)—till my nights turned golden with his voice,

BYRON MOSS (together)
I'm not a bad man. Who could say I do her wrong?

SAMUAL (together)
dreams twisting me to want nothing but him and his desire for me.

ABIGAIL (together)
held all of summer when he talked—I'd never heard the like!—and when he took my hand in parting, I went weak, could barely smile, and understood that I would marry

him. He courted me, brought gifts and took me riding, but all that necessary social show was only time spent waiting.

SAMUAL

Louisa and the baby seemed to fade, dull colors at the edges of my days, while hours spent with him took on a brilliance I may never know again. Did she suspect? I let myself pretend she occupied herself with Hamilton, enjoyed a mother's bliss, and didn't need kiss or embrace from me. What did she see when she looked at my face? She never said a word in reprimand, just asked me if the weight she'd put on carrying had made her unattractive—God, her voice so sad! I hear it now, but couldn't then, not with him calling me.

BYRON (together)

Flowers every Sunday, a husband's arm for all the fluttering functions she attends, afternoons with her aunt and mother smiling at our felicity.

ABIGAIL (together)

At last he spoke to Papa, spoke to me, his face saying everything his tongue dared not, and we were wed with golden ring and silver cake and clothes much finer than an emperor's. Aunt Cherry sang, and all the guests drank toasts,

SAMUAL - His witty words, his way of making women seem such nuisances, encumbrances to life's adventure. How he pulled the summer nights apart and put them back together, stars and moon! I told him so in midnight letters, even wrote him poetry, and sent those words to him

ABIGAIL - and soon we were alone in the white chamber specially prepared.

SAMUAL - Later sometimes he'd murmur he was pleased and smile that smile that drew me into him; but always he took care not to commit himself with pen and paper. "Leave her," he would sigh. "We'll take a ship to Europe, live in London, Paris, Rome."

BYRON - "She's rather plain," they told me, murmuring, "and rather too stout for everyone's good— but so sweet-tempered and faithful, and, of course, her dowry...." They lowered their eyes, sucked in their breath, left the air heavy with meaning for me to take. Why shouldn't I? She dressed well enough, and I choose not to see her otherwise.

SAMUAL - One black night I was set to take him at his word, arranged to meet him at the station, left a note at home, and waited with my bags. Of course he never came. I stood there hours, then fled home, retrieved my note (unread, thank God) and drank until my head and heart went numb. Next day he offered some excuse, a pale thin lie he made up hastily, and though so much of me still longed for him, my pride won out. I told him I was through with all his tricks, that he should find another man to torment if he could. I still can see his taunting look, the mocking smile that seemed to follow me.

ABIGAIL - How could I know as I undressed to smooth pale lace that he would never touch me?

BYRON - I've never touched any woman that way, and now I never shall.

SAMUAL - Forget the days with him, his way of making me feel only I could heal some secret wound the world had dealt? I can't; he curls like some dark root in me that feeds on my soul's light.

ABIGAIL - "I love you as you are," he said and those words were my bridegroom.

SAMUAL - But now I swear I'll love my wife again, live for my son, appreciate all they can give to me.

ABIGAIL- Do you understand? No one's guessed why we have no children, or that the sound of night is a cruel wail in my ears.

BYRON - Not all cocks want a hen.

SAMUAL - To hell with Byron Moss!

LOUISA WARD - Left sleepless where a baby's cries begin this late July of heat and long green burn I live again my husband's nights of sin committed for wrong love. Deep sky's stars turn in dance of heart's own drum as I half-dream the faces of the men and women I might trust, might turn to, now that hours seem a burden far beyond what soul can cry. Alone? I taste the years like fullest fruits of want and passion. Hunger carries me beyond inked words, his truth, the aching roots I've tried to hide as darkest destiny. This room, this house: I'm all and none of them. A perfect simple song, a far-flung gem.

SAMUAL - I'll meet him just once more alone, get back my letters, make the fickle cat see how his mouse runs free.

O Captain! My Captain!

O Captain! my Captain! our fearful trip is done, The ship has weather'd every rack, the prize we sought is won, The port is near, the bells I hear, the people all exulting, While follow eyes the steady keel, the vessel grim and daring; But O heart! heart! heart! (O the bleeding drops of red, Where on the deck my Captain lies, Fallen cold and dead.) O Captain! my Captain! rise up and hear the bells; rise up -- for you the flag is flung -- for you bouquets and ribbon'd wreaths -- for you the shores a-crowding, For you they call, the swaying mass, their eager faces turning; Here Captain! dear father! (This arm beneath your head! It is some dream that on the deck, You've fallen cold and dead.) My Captain does not answer, his lips are pale and still, My father does not feel my arm, he has no pulse or will, The ship is anchor'd safe and sound, its voyage closed and done, From fearful trip the victor ship comes in with object won; Exult O shores, and ring O bells! (But I with mournful tread, Walk the deck my Captain lies, Fallen cold and dead.)

A Clear Midnight

This is thy hour O Soul, thy free flight into the wordless, away from books, away from art, the day erased, the lessons done. Thee fully forth emerging, silent, gazing, pond'ring the themes thou lovest best: night, sleep, and the stars.

The Soul's Passing

At the last, tenderly, From the walls of the powerful fortress'd house, From the clasp of the knitted locks, from the keep of the well-closed doors, Let me be wafted. Let me glide noiselessly forth; With the key of softness unlock the locks--with a whisper, Set open the doors O soul. Tenderly--be not impatient, (Strong is your hold, O mortal flesh, Strong is your hold O love.)

Say On Sayers!

Say on, sayers! Delve! mould! pile the words of the earth! Work on--(it is materials you must bring, not breaths;) Work on, age after age! nothing is to be lost; It may have to wait long, but it will certainly come in use;

When the materials are all prepared, the architects shall appear.

I swear to you the architects shall appear without fail! I announce them and lead them; I swear to you they will understand you, and justify you; I swear to you the greatest among them shall be he who best knows you, and encloses all, and is faithful to all; I swear to you, he and the rest shall not forget you--they shall perceive that you are not an iota less than they; I swear to you, you shall be glorified in them.

About the Composer

In his four years at Ithaca College, **Dominick DiOrio** has composed more than 35 works for performance by students and faculty in the School of Music. Some of his recent commissions have included a work for the Sixth Grade Band at Windham (NH) Middle School and a contemporary Mass setting in honor of Bishop Matthew Clark's 25th year as Archbishop of the Diocese of Rochester. This year he has also composed new works for each level of the Ithaca Children's Choir and its artistic director, Dr. Janet Galván. Upcoming performances include the premiere of his "Serendipitous March" with the Ithaca Concert Band, written at the request of Shirley O. Hockett; a premiere of his new work "I Will Arise" for eight-part treble voices with the Chorale of the Ithaca Children's Choir, and his setting of the Robert Louis Stevenson poem, "My Shadow" with the Training Choir of the ICC. Last Spring, his arrangements were performed by the Ithaca College Symphonic Band on the Rotary concert and during the Ithaca College Women's Chorale tour of Ireland. He has been honored as a composer with the Chas Hockett Composition Prize and the Philip J. Lang Composition Award.

For the past three years, he has studied conducting with Dr. Janet Galván and was recognized nationally as a finalist in the American Choral Director's Association Undergraduate Student Conducting Competition in Los Angeles last February 2005. This past August, Dominick participated as a conductor in the Transient Glory Choral Symposium and Chamber Music Festival. After receiving coaching sessions from composer Bright Sheng and artistic director Francisco Núñez, he conducted Sheng's "Boatmen's Song" with the Young People's Chorus of New York City. As a Dana Intern with the Ithaca Children's Choir, Dominick has had the great privilege of rehearsing and teaching each of the five choirs in the program.

Dominick plans to pursue graduate study in music and has been accepted to Masters programs in Choral Conducting at Boston University, Florida State University, the University of Michigan, and Yale University.